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For the Gazette.

A POETIC SPELL.

ENGLISH, WITH SILENT LETTERS.

A lovely young maid named Beauclerq
One evening, while combing her hereq,
Had some pins in her mouth,
But they slipped to the south,
And she mounted the bright, golden stereq.

A young maid in the land of the Sioux
Is in doubt, knowing not what to dioux,
She waits for her beaux
To take her to the sheau
But he's skipped the tra-la-la-lioux.

A young gallant out in Belle Isle,
Who wears a most ravishing smisle,
Tried to win a coquette
But she murmured "Not yette,
"You are not exactly my stisle."

He said "To my keeping resign
Your happiness—darling, be mign."
"Unless you've got nickles,
"Your front name is pickles,
"I don't think that we will combign."

His bosom expanded with sighs,
While tears were o'erflowing his ighs—
He wooed—but she woedn't,
Tho' no proude—she was proodent,
And she warbled—"On me are no flighs."

Then he ended his plaintive harangue
Which she only replied to with slangue,
"Dear boy—do not falter
"From altar, to halter,
"You can never be wed—if you hangue."

Boston.

JO ROSE.

For the Gazette.

ALFRED A. FARLAND.

We are able this month to present to our many readers an excellent likeness of Alfred A. Farland, the man who plays sonatas on the banjo.

Mr. Farland was born at Lachine, Canada, April 10, 1864, and commenced the

study of the banjo at the age of 13. Being unable to procure a teacher, he tried for a time to learn "by ear," but soon becoming convinced that he was only wasting time in attempting to learn in that manner, he purchased the best books obtainable and started to learn by note, practising and studying every moment he could spare from other studies; when but 15 years of age he occasionally practiced as much as 10 hours in a single day.

Having no teacher his progress was necessarily slow, but, in time, his indomitable



will and perseverance overcame all difficulties and he acquired, unaided, a very good knowledge of music, and was very soon in great demand for local concerts, etc., at which he invariably carried off the honors.

When he was about 17 years of age, John D. Hopkins, then manager of the Theatre Comique, at Providence, R. I., chanced to

hear him play, and immediately offered him an engagement at his theatre, which Mr. Farland accepted but was unable to fill, as the theatre was destroyed by fire, Sunday evening preceding his opening date.

Shortly afterwards he joined The Leonzo Bros. Dramatic and Specialty Co., and with them made his first professional appearance at Jersey City, N. J., appearing in white face, with success, notwithstanding the fact that the company played under canvas.

He afterwards became identified with Kimball's Minstrels; Healy and Bigelow's Enterprises; Farland Bros.' Concert Co.; Delavan's New Sensation; The Boston Concert Co., and other troupes, with which he traveled through the New England and Middle Atlantic States, winning golden opinions from press and public.

While traveling, he improved all his spare time studying harmony and learning other instruments, taking up the violin, cornet, guitar, xylophone, mandolin, etc., he being one of the first to introduce mandolin solos on the stage in this country.

In the spring of 1888 he located at Pittsburgh, Pa., and began teaching the banjo, mandolin, and guitar, and soon had all the pupils he could attend to, the two latter instruments being very popular in that city.

Mr. Farland found that the banjo, however, was comparatively unknown in Pittsburgh, there being but few, if any, good players there at that time; this, being his first love and favorite instrument, he proceeded to do all in his power to push it to the front, and, as his execution on the banjo is little short of wonderful, *he being able to render upon it with good effect any score that can be played on any other treble instrument*, he never failed to astonish musicians and others who heard him play, and he soon had more pupils on the banjo than on the other two instruments combined, many of his guitar and mandolin students discarding those

instruments to take up the banjo, which became very popular, Mr. Farland even being requested to play at the Smithfield M. E. Church, one of the most popular churches in the city.

He played there the Sunday preceding Thanksgiving day, 1890, rendering his arrangement of "Nearer, my God, to Thee."

The congregation were not shocked, as some might suppose, but, on the contrary, were so well pleased that he was requested to repeat the performance in the children's department of the Sabbath school, which he did to the evident delight of all concerned.

Mr. Farland has won an enviable reputation as a teacher as well as a performer, and numbers among his pupils members of many of the F. F.'s of Pittsburgh and vicinity. He is patient, conscientious, and thoroughly explanatory, and as his methods on all the instruments which he teaches are *absolutely safe*, students who follow his instructions are never obliged to "unlearn" anything.

He is also an author of repute, his "National School for the Banjo" being an excellent work, and deservedly popular, as are also many of his compositions.

The June No. of the New York "Key-note" a publication devoted more especially to the piano, contains a fine cut of Mr. Farland, and pays him the following well deserved tribute.

"Mr. Farland is an irresistible worker and the amount he accomplishes is something astonishing. His specialty is the banjo, to which he has literally devoted his life. This is his favorite instrument, but he teaches with equal success mandolin and guitar. As a banjo soloist Mr. Farland has won a wide reputation for his rendition of such difficult works as Mendelssohn's concerto, op. 64, Moszkowski's Spanish dances, elaborate waltzes, etc., many of them just as arranged for piano. His technique is wonderfully developed, and the method of right hand fingering which he has perfected and which is taught in his work, "National School," brings the very class of music within the scope of this instrument. Mr. Farland has instructed several prominent clubs this season, who have shown good results. Among his lady pupils on the banjo may be mentioned Mrs. D. Kirk, Mrs. Andrews, Mrs. Bufum, Mrs. E. B. Schoen, Misses Clark, Clow, Scott, Billman, Gukenheimer, Burns, Johnson, Blanche Barnes, Clara and Sadie Armstrong, B. B. Davidson, Effie Irwin, Blanche Wertheimer, Hattie Klee, Marion Chambers, Alice Painter, Georgia Gormly and others. Many of the above are very proficient players and have appeared successfully in public. In addition to concert work and teaching, Mr. Farland has composed and arranged a great deal for the instrument he teaches. His "National School" for the banjo is an exceedingly complete and interesting one and is now very widely used by teachers and students."

For the Gazette.

REMINISCENCES IN THE LIFE OF A MINSTREL.

INCIDENT IN A CALIFORNIA MINING TOWN.

THE UP-ROAR HOUSE AT "YANKEE JIM'S."—AN IMPROVISED THEATRE.—A SENTIMENTAL SONG WITH A MULE CHORUS THAT HAD NOT BEEN REHEARSED.

Among the many notable incidents in my

minstrel life in the early days of California, are many which occurred while travelling over the mountains, visiting all the larger mining camps. There were very few theatres, halls, or rooms large enough to give entertainments, so we were compelled to use dining rooms at hotels, or gambling tents, sometimes a barn, although we were not what is termed "barn stormers."

The facilities for reaching some towns off from the stage routes, where the distance was short, were very few; we had horses or mules to ride, with pack mules to carry our luggage. One mule could carry all of it except the instruments, which we carried in our hands. Many a long hill we had to go up and down, some so steep we had to lead our animals zig-zag down, but rode as we ascended. When we entered a town on our mules, in single file, it was indeed a ludicrous sight. Sometimes we had to walk, especially if we were passengers on the stage coach. When we would come to a hill, if the stage was full of passengers, the stage driver would stop his team and say, "Now, gentlemen, you will have to walk up this little knoll, until you get around that little bend up there," pointing with his whip; that meant a walk for about three miles. It was useless to remonstrate; it had to be,—and we would struggle up the long, steep mountains. No doubt it did us good, but it was tough work. After arriving in town we had to arrange an auditorium. If we had a dining room with good, strong tables, we used them for our stage; if the tables were weak we used the floor for the stage, and prepared elevated seats at one end of the room, with chairs in front for ladies, and they were scarce in many camps. No reserved seats, \$2.00 a ticket, first come, first served. Some of the miners had no money, but would give us a nugget of gold for admission, and very often these would weigh three or four dollars apiece.

Once we visited the town called "Yankee Jim's," and at that time there was not a room large enough to hold the people, excepting a large new stable, with a peaked roof, a very wide and long building. The loft was nearly a third full of hay. The proprietor offered the use of the loft if we would push the hay to one end and make elevated seats. We spoke to several citizens about the scheme, as we were in doubt about ladies coming to such a place to see a minstrel show. They all advised us to go ahead and fix up the stable, as the people were pining to have a show and would go anywhere to see it.

At the task we went and pitched the hay to one end of the loft, then we felled a few small pine trees for string pieces, one end on the hay, the other end resting on the floor. Then we borrowed some narrow boards and laid them across the pine trees for seats; we borrowed all the chairs we could, and some brought their own chairs. We used the floor for the stage, with dip candles for footlights, and two large camphene lamps hung from the rafters; a large curtain stretched across the loft, behind

which was our dressing room; on either side the whole length of the stable floor were openings where they passed hay to the managers of the animals below, as the stable was full of horses and mules. Mules predominated. And the odor! Talk of love in Cupid's bower, talk of the "balm of a thousand flowers,"—well, we'll talk no more of that. The question was, would they come, and to such a place? Well, they did,—men, women, and children,—that hay loft was packed.

At eight o'clock we made our appearance for the first part of our entertainment—the Overture was played. A comic song by Mike Mitchell, tambo, a gag by Billy Birch. Then came a sentimental song by Wm. Barker, entitled "Mother kissed me in my dreams," a very popular song at that time, and Barker sang it with great success. Everything was still up to that time among the animals below, and we concluded that our music had charmed them, and was confident the whole show would be given without any molestation. Barker had finished the song and we were singing the piano chorus, scarcely above a whisper. Just as Barker at the last line sang "Mother, Mother," with great feeling, a mule below gave one of those unearthly brays, and broke us all up;—the audience roared. Sher Campbell nearly fainted from mortification; Barker was mad, Birch, Wells, myself and the rest hollered "Murder!" The ladies at first were abashed, but soon they screamed in laughter with the rest. It was several minutes before we could proceed. When all was quiet Birch said, "Mr. Barker, your mother was dreaming, had the nightmare and has just woke up! A shout of laughter followed—we concluded our entertainment with very few and slight interruptions, and the audience were highly pleased. I can never forget that night at Yankee Jim's. More anon.

GEORGE H. COES.

WELL SAID.

We call the attention of all those who have anchored their faith inalienably to the incomparable excellence and imperial supremacy of "old violins," to this fact: There is no individual living whose ear is so sufficiently well cultivated as to recognize infallibly the difference in tone in violins, old and new. Old violins are not always of excellent tone, neither are their more modern successors always deficient. On the contrary, "old violins," so-called, are frequently very poor quality, while not rarely, new violins are all that could be desired. The truth is, in a large, *very large*, majority of cases, the entire result depends upon the performer, and him alone. In the hands of a novice, the best violin ever made becomes an exceedingly squeaking "fiddle," while an artist transforms a mere shell into a fine toned violin. Don't let us forget this fact for it is as true as the gospels.



C. H. H., Poughkeepsie, N. Y., writes: I have an order from a banjo teacher in Berlin, Germany, for an article, or work, on the banjo, which treats on the head; how to select, how to put it on, etc. If you know of such a work, send a copy.

We know of no such work, though certain of the banjo instruction books touch more or less upon this portion of the question. Perhaps some of our readers can help our correspondent.

Miss M. S. P., Louisville, Ky. writes: I have an advertisement of your "Boston Method for Guitar," by Frank N. Scott. Are there any instructions for young students in music in that work? I am beginning to study the guitar and would like some work that will assist me in beginning the study of notation.

That method contains full instructions for young students, carefully prepared by one who fully appreciates the difficulties which young pupils have to contend with and how to provide for them.

LIMERICK, ME.

This is a good sort of place to pass one's vacation in, as it is "far from the busy scenes of toil and care." To thoroughly enjoy an "outing" one must "sink the shop" to the most exacting extent and that is just what I propose to do. I therefore hereby serve notice upon any and all people that it will be dangerous to say "banjo" or "strings" to me while I am here. A banjo is a nuisance when you don't want to see or hear it—as in fact everything is that is not "on the bills" for the fun of the thing. For eleven months and a half I will talk "banjo," but "hands off" my "off days" or I will not be responsible for what I do to the one that "dares to disturb my imperial repose." In truth, in such a quiet place as this, one only wants to sit still and rest, even getting somebody else to breathe for him. But I will do all necessary breathing and sitting while here, but nothing else need be expected from me.

L. B. G.

WEST BROWNFIELD, ME.

"A fellow must have some recreation" my old friend "Put" used to say, but even here the demon pursues me with his insatiate demands for "copy." Business of all kinds is entirely out of place here, one would think, but there really seems to be "no peace for the" righteous. And so with one eye turned toward the invisible summit of Mt. Washington, which is but about 25 miles distant, and the other on "Cragged Head," which is immediately in my front, I endeavor to comply with the demand. Under such circumstances the article must needs be just a little on the "strabismus" order—looking two ways for an idea. If there is a pleasanter, quieter, cooler place anywhere on the face of the earth than this, during the hot, sweltering "Dog Days," I would like to hear of it. Anyhow, it is good enough for me and the only trouble is, I must soon quit it and hurry back to the noisy, dusty, dirty, crowded, roasting, city again. But I do love to run over that list, for it makes my present quarters all the pleasanter from this contrast. How I do pity the poor unfortunates who are not here. Still if they were all here it would be as bad as the city—so I will take it out in pitying them.

"YE EDITOR."

WORLD'S FAIR NOTES.

An association has been formed in Germany to organize excursion parties to visit the World's Fair and incidentally Niagara Falls and a number of the larger cities. It is proposed to accomplish this within a period of sixty days and at an expense of between \$250 and \$300.

A relief map showing San Francisco, San Mateo, Santa Clara and Santa Cruz counties, Cal., is being prepared at an expense of \$10,000 for exhibition at the Fair.

Helena, Montana, will send to the Exposition a meteor discovered near that city, composed of nickel and magnetic iron, in two pieces of ninety and seventy pounds respectively. When found these pieces were in a hole in the ground large enough to contain a house from which fact it is inferred that the meteor exploded when it struck the earth.

In the women's exhibit from South Dakota will be a life size statue of a Sioux Indian maiden. The subject was Minnehaha, the eighteen year old daughter of Sitting Bear, who was prominent in the engagement with Gen. Custer's troops on the Little Big Horn. Minnehaha fell in love with a lieutenant in the U. S. Army at Fort Sully and died of a broken heart.

The \$60,000 World's Fair appropriation, which Greece has made, will be devoted in large part to the preparation for exhibit of reproduction in cast of the many famous specimens of ancient Greek art, now owned by the government. These casts, it is announced, will be presented to one or more American museums after the Fair closes.

A consignment of exhibits for the Exposition—the first received from a foreign country—arrived at Chicago, Jan. 26, from Japan.

Gen. J. H. Brinker, one of the alternate National Commissioners from Mississippi, has in his possession, and will exhibit at the Exposition, five bales of cotton that was raised by slave labor in 1862-3.

The women of Philadelphia have a project of singular character. They are raising money by subscription to erect and exhibit at the Fair a model "Philadelphia Mechanic's Home."

Insurance aggregating more than \$3,000,000 is now carried on the World's Fair buildings.

In response to an invitation the Illinois Society Sons of the American Revolution, has decided to furnish a company to participate in the parade incidental to the dedication exercises in October, 1892. The men will wear continental uniform.

In Topeka, Kan., an organization, termed the Afro-Columbian Auxiliary Club, has been formed for the purpose of aiding the colored people of Kansas, Colorado and Missouri, to attend the World's Fair and obtain reduced rates and good accommodations.

GRACE NOTES

YALE—COOK.

Now Yale is delighted, Bob Cook has come back, How soon his keen eyes will discover their lack. He saw all their weakness, and strengthened each oar, 'Till he made the Yale oarsmen e'en like those of yore, When they bore the blue standard up first in the race, And captured the honors that come to first place. And thus his admirers his powers extoll Forgetting, though good, one man can't do all.

Don't pin all your faith to his skirts—boys of Yale For even the ablest of mortals may fail. And gallant Robertus, though able and wise, Not being omnipotent, may lose the prize. Depend on yourselves, look well to your drill, Be earnest in practice and work with a will,— While Cook does the "coaching," let each do his best And trust to hard muscles to work out the rest.

He—(warbling lispingly) "Tith thaid that abthenth conquerth love."

She—(irately) Absinthe! "Yes, and whiskey, too, you loafer. Clear out before I let loose the dogs of war."

Who was the poet Laurie ate? And was Laurie punished for cannibalism?

A poetess in the Inter-Ocean is named "Umbrella." Does she shut up?

"The oldest man on earth," aged 124 years, was married on the stage of the opera house at Atlanta, Ga., recently. Admission 25 cents. The bride was a giddy creature of only 84 summers. Old enough to know better, both of them.

No, George; the Acts of the Apostles were not made by the Ames Co.

An ignorant boor and a dirty boot are alike, as both need polishing.

The marriage of Henry White to Mary Cole should be recorded in black and white.

The courtship of a Mr. Rosin was mentioned in the local paper under the head of "Rosin, the beau."

A skating rink was named "The Niagara," because of the falls.

Montana is literally moving heaven and earth to provide novelties for their World's Fair exhibit. They have dug up a meteor which bored into the earth sufficiently deep, it was supposed, to escape—but they captured it.

Who says United States Army Officers are not "perfectly killing?" A Sioux maiden recently died of love for a lieutenant because he didn't Sioux her into the United State.

The difference between a watch and a bankrupt is: one runs after being wound up, while the other stops.

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AUGUST, 1892.

"YE BOSS."

L. B. G. has cut loose from all the restraints of business and has retreated to the green fields and pleasant vales of Western Maine, there to revel for a term, amid the scenes of Nature and drink in large draughts of ozone. There he will also drink in unlimited quantities of cow's milk while he listens to the song of the birds, the hum of the insects and all the rest of Nature's music, for which the ever industrious mosquito will present his little bill. He has our hearty congratulations, for we know just the list of attractions that one is treated to in those places, mosquitoes and all—we have been there and tarried for more than the proverbial "all night." From this Arcadian retreat he sends his manifesto, decreeing death, if not worse, to him who intrudes the rude clang of the banjo upon him, or even hints of business. But read his letter and see what would be the penalty of a violation of his privacy. Let us hope he had a good time.

OUR PROSPECTUS.

We ask our patrons if we have not well fulfilled all the promises we made to make THE GAZETTE in every respect worthy their confidence and support? We ask if we have not done all and even more, than was set down in our Prospectus one year ago? If we have, we call upon all our old friends to remain with us so long as we are deserving their confidence, and earnestly invite all who desire a reliable magazine, such as we aim to make THE GAZETTE, to lose no time in placing their names upon our lists. We know we shall retain our old friends and fearlessly ask all others to join the ranks of THE GAZETTE's readers. We renew the assurances of former years with emphasis, our intent being not only to keep our magazine up to its present standard, but to improve on it. From time to time, as opportunities admit, we will make additions, improvements, changes of such character as will tend to this result, feeling impressed that nothing is too good for our friends. To do this, we must have help and of that kind which our friends only can give. So come forward all who desire a good, live, progressive magazine and

SUBSCRIBE FOR THE GAZETTE.

PERSONAL

Walter T. Joyce, who for a long time past has filled the position of advertising agent and traveling representative for B. W. Whitlock, 4th Avenue, New York, has transferred his allegiance to the Warnock Company, same city. Mr. Joyce is a Boston man and has many friends here who will welcome him with pleasure whenever business or inclination brings him here.

Our old friend "Put," for half a century in the employ of John C. Haynes & Co., is taking a much needed rest in the country. His thousands of friends wish him a summer of rest and enjoyment and a return to his old post, with a large fund of health and good spirits.

That lively veteran, Marshall S. Pike, recently made another short trip to see his friends in this city and surprised them all by the rich glow of health which mantles his young cheeks. Marshall must have discovered the fountain of perpetual growth which De Leon sought for so vainly, as he looks like a frisky youth of 50 rather than the average decrepit old man of 75. And he is as full of fun as ever, which contributes still more to the marvel. "May he long retain both health and spirits" is the wish of his thousands of friends.

Miss Mary Payne, of Louisville, Ky., is visiting Boston for the first time and is enjoying every moment. She has gone to the White Mountains with her relatives Mr. and Mrs. Frank N. Scott, and thus adds another great pleasure to her eastern visit. Miss Payne is an estimable young lady and her many friends in the Falls City will be glad to know she is enjoying her vacation.

"Ye Editor" is breathing in large quantities of ozone among the high peaks of the White Mountains, near West Brownfield, Me. His family is sharing in this treat and all will doubtless be vastly benefited by the change from city to country. Mr. Scott will by no means be an idler as he takes with him a large amount of work and will combine labor with recreation judiciously.

G. Wm. Ullmann, for some time past, the driving travelling representative of the well-known house of D. Klein & Co., Philadelphia, has closed his connection with that house and will "go it alone" for a time. Mr. Ullmann is a worker, enthusiastic, courteous, efficient and obliging, and commends himself and his interests most favorably to all, with whom he holds business relations. We wish him every success and doubt not he will secure it in a large degree.

E. H. Bailey, one of Boston's most promising musicians, with his wife, has been drinking in the country air for a season, and has greatly profited thereby. Our friend Bailey is one of the workers who fully appreciates the need of rest and the

great benefit that accrues from an occasional respite. These bring into the inspirations of a refreshed brain, a brightness which must be missing from the strains forced from a tired, over-worked composer.

W. S. Bronson, of Grand Rapids, Mich., by hard, persistent, honest work, has placed himself well at the front as a violinist, teacher, and musician. He is a most versatile artist, which is proved by his excellent performances on no less than ten different instruments, all of which he teaches, as well. Such ability is very rare.

P. P. Wright, Assistant General Manager of the L. S. and M. S. R. R., is a connoisseur in violin matters, such as is found but rarely among amateurs. Mr. Wright has found time amid all his responsible duties with the great corporation in which he occupies so prominent a position, to look into the scientific construction of the violin, and to acquire an unusual degree of information as to the elements, etc.. Mr. Wright is one of a class deserving the commendation of musicians, as it is from students such as he that improvement is attained.

CONCERTS.

At a concert by Herb's Light Guard Band, Houston, Texas, Sunday, June 26th, the programme was pronounced to be the best ever given at any band concert in that city. Among other selections which elicited great applause Lansing's "Darkies' Patrol" stood at the head. The applause was most unanimous and emphatic, several repeats being called for, the applause continuing even after the piece had been concluded. This is always the result whenever and wherever this popular composition is heard.

The Cecilia Banjo and Guitar Club, Littleton, N. H., assisted Quimby's Orchestra in their Grand Concert in the Town Hall, Lisbon, N. H., Thursday evening, July 7th. The selections furnished by the Cecilia Club were all enthusiastically received, Lansing's ever popular "Darkies' Dream" eliciting a most enthusiastic reception. Their repertoire is well selected and well rendered.

The Ideal Guitar and Banjo Club of Los Angeles, Cal., gave one of their excellent concerts (their Fifth Annual,) at the Grand Opera House recently, in the presence of one of the largest audiences of the season. The programme was full of variety and excellence and each separate number called forth enthusiastic applause. One feature of the occasion was the introduction of a new musical instrument, the mandoletta, the invention of Mr. E. Lateuser, who played on it.

The Salem Cadet Band gave a delightful entertainment at the Eastern Club House, Marblehead Neck, Aug. 4th, in presence of a large and well pleased audience, which testified its pleasure by frequent enthusias-

tic applause. This is one of the best bands in New England and never fails to make a hit. These concerts were continued through the month of August.

The Boston colony at West Brownfield, Me., (christened "New Boston" by the natives) celebrated "the Fourth" in genuine "hub" fashion. They gave an entertainment such as is but seldom enjoyed by the people of that vicinity. Nearly 2000 people came from all directions and the occasion was unanimously voted a grand success. Mrs. S. E. D. Currier gave an original declamation full of local and personal hits. Chas. E. Osgood contributed a reading, and sang "A Frog he would a wooin' go." Mr. Sidney Brackett gave a darky stump speech and Mr. Geo. O. Carter (of Minna Gale's Co.) sang "Mrs. Fogarty's Cake," both in costume. Mr. Carter also rendered a whistling solo, and his daughter Gertie, 4 years old, sang Dora Wiley's "Ferryman," Miss Kittie Osgood, (daughter of Chas. E.) and little Flora Osgood (daughter of F. D.) played pianoforte duets, and Miss Kittie officiated as accompanist for the others. Quartettes were well sung by Mrs. Chas. E. Osgood, Miss Flora Osgood, and Messrs Brackett and Chas. E. Osgood. A fine display of fireworks contributed by Arthur Whitney and Chas. E. Osgood, closed the occasion in a blaze of glory.

CLUBS.

The Boylston Banjo and Mandolin Club have many engagements for the coming season, and others are constantly coming in upon them. The boys keep hard at work rehearsing, for business always comes to the clubs that attend most strictly to improvement. Success to the Boylstons.

The Brown University Club are on their annual Summer tour, and, as a matter of course, are meeting with a succession of successes. This Club is an entire repertoire of versatility in itself and furnishes an almost endless succession of variety. Their Director, G. N. Norton is able and energetic and the Club is full of his inspiration.

The Boston Ideals have been enjoying life with more than their usual zeal at Lake Memphremagog and will be way up beyond concert pitch when they again take the field. Their repertoire has been largely augmented by their Summer's work, and their programs next season will shine brighter than ever. Look out for the Ideal Club when they put in their appearance in public.

The Cecilia Banjo and Guitar Club, of Littleton, N. H., under the direction of Erastus Osgood, are constantly improving their repertoire, both in quantity and quality. Their membership embraces four banjeaurines, six banjos (four 1st and two 2nd), three guitars and piano, thus making up an unusually strong combination.

The Ideal Guitar and Banjo Club, Los Angeles, Cal., under the skilful direction

of C. S. De Lano, has few equals and no superiors in the section in which they belong. They enjoy the fullest confidence of the people among whom they reside and their services are in constant demand on all occasions wherein good music is to compose an element. "And thus be it ever," etc.

The Troy (N. Y.) B. M. and G. Club is arranging to take an excursion to the Columbian Exposition next year, in drawing room cars which they propose to live in during the entire trip. They hope to take out forty or fifty.

Prof. Samuel Adelstein and his excellent Club, continue to delight the people of San Francisco, who know and appreciate what is good and hence avail themselves of every opportunity to testify this to the Professor. This is as it should be and is mutually creditable. We hope often to hear from our old friend Adelstein, and to have many opportunities for noting his successes.

The number of new Clubs that are being organized in various parts of the country, gives no evidence of that diminution of interest in banjo matters of which we hear so much and see so little. On all sides is heard the busy note of preparation for the coming season and every indication points to a revival of more than ordinary interest. The demand for new music and orders for the old favorites, furnishes the most ample testimony of an augmentation of zeal among the Clubs and we will be greatly mistaken if this be not one of the most successful seasons we have ever had. Send in your items, friends—they will be welcome.

TEACHERS.

A. A. Babb, if he survives his wheeling experience among the mountains, will smile upon his pupils with a still more expansive beam than ever when he returns to harness. His velvet touch will be still more gentle and his manner of instruction will take on still more urbanity even than of yore. It takes a pleasant vacation to make a fellow amiable.

G. L. Lansing has had so many requests from would-be pupils that he will take a small class during the coming season. The mere announcement of this fact will be sufficient to fill his list to the "standing room only" point. Mr. Lansing not only knows how to play the banjo, guitar and mandolin himself, but he also knows how to teach others to play them. These qualities are not always found in the same person.

Our genial friend, Burt Shattuck, whose smile is sunshine and whose laugh is an entire summer day, still occupies his old studio at No. 58 Winter Street, and we earnestly hope that he will continue to do so for "lo, these many days." Mr. Shattuck is a good musician, a good teacher and

a good "all round" fellow. Hurrah for Shattuck!

H. O. Browning of the Boylston Banjo Club, will devote a portion of his time the coming season, to classes in Charlestown and Cambridge, in addition to those he now has in Boston. Mr. Browning is a worker, faithful, intelligent and cautious, thus combining the qualifications so essential to success as a teacher.

F. T. McGrath, Salem, Mass., one of the busy ones, has been for some weeks past under the charge of an oculist, his eyes having been causing him considerable trouble. He hopes to have the ailment entirely removed and that he will be in condition to resume his classes in September. We sincerely trust that he may.

Myra Marie Cobb is one of the busiest among all busy workers, as between her large class of pupils and her constantly increasing array of new compositions, she finds but very few moments which can be called leisure. This lady is always on hand when there is any call for her services in either of the fields of usefulness which she fills.

Prof. C. S. De Lano, Los Angeles, Cal., is at his post, as ever, and has a large and prosperous class of pupils for guitar and banjo. Besides his teaching, which one would suppose quite sufficient to occupy all his time, Prof. De Lano is a composer of no small ability, the list of his publications being large and of excellent quality.

W. A. Huntley, of Providence, has about as many pupils as he can well attend to, but he attends faithfully to all who seek his instruction. Mr. Huntley's reputation as player, teacher, and instructor, is too widely known and appreciated to need advertising, but he will pardon us for contributing this small token of appreciation. May he live to create many excellent banjoists, and compose an entire library of banjo works.

Chas. L. Partee and wife have gathered their classes together about them again and Kansas City recognizes their abilities as teachers. There are no abler teachers in the West than these, a fact which is shown by the ever-filled classes which they always have. Let us add our congratulations, with the wish that this condition may always continue.

T. E. Glynn has Portland captured by his expert manipulation of the banjo strings, his performance on that much abused instrument being classed among the musical marvels of the city. Mr. Glynn has worked hard to attain proficiency, and has done so in a remarkable degree is a well established fact. And the best of it is—he teaches others to play.

Ike Browne keeps his classes and his hands full, but finds time now and then to write out some of his many inspirations, thus contributing to the fund of musical wealth in a double sense. Our friend is a good musician, a good banjoist, an excellent teacher, and a right down good fellow.

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Published Monthly by

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Address all communications to

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Subscribers who receive the magazine in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

For subscription rates, see Editorial Page 2.

Press of WALLACE SPOONER, 17 Province St., Boston:

If one will glance at the array of excellent music which is announced in the Gatcomb catalogue, he will not fail to note the fact that the list is unsurpassed, both in quantity and quality. Yet in spite of this fact, the list is being augmented each day, each new addition to the list being worthy to follow in the roll. Compositions for solo work, for banjo, guitar and mandolin, concerted arrangements for these instruments combined, or for these instruments with accompaniment for piano added, thus affording ample material for practice, or for concert, stage, and parlor performance.

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Their catalogue of musical merchandise is also very complete, their strings being unequalled in quality and cheapness of price. Their announcements in all their several lines may be confidently relied upon.

OUR ADVERTISERS.

Our old friends still continue to reap the benefits which accrue only from judicious advertising, and hence continue to occupy space in our columns. This is mutually

creditable and we assure our patrons that they will always find us appreciative of their favors and always ready to advance their interests by every means in the power of THE GAZETTE. We welcome them once again and give each a cordial and timely mention.

We feel assured that all our friends will concede the first mention to that Banjo Wonder, Mr. Alfred A. Farland, Pittsburgh, Pa., whose picture will be found in this issue. Mr. Farland advertises certain of his own compositions, and no one need hesitate to secure copies of any of his works, for they are all good.

E. H. Miller, Troy, N. Y., presents a list of excellent music for banjo, mandolin and guitar clubs, which he offers at liberal prices. He offers good music.

W. A. Huntley, Providence, R. I., is out with his usual array of novelties, any one of which may be confidently ordered, as they are all good. Mr. Huntley's name on a piece of music, either as composer or publisher, is ample guaranty for its excellent quality.

Those enterprising, unquenchable, undaunted individuals, Mr. and Mrs. Charles L. Partee, Kansas City, Mo., have finished their Phoenix act, having risen from the ashes of their recent conflagration and again present a goodly list of compositions for banjo and mandolin. They are good—order them and see if they are not.

Harry Coleman of Philadelphia, the indefatigable, the irrepressible, the ever-busy, continues to urge the claims of "Uncle Rastus," as also many other excellent compositions for one, two, or more banjos. If there is a more enterprising man than our good friend Harry, we have not as yet made his acquaintance.

John F. Ellis & Co., Washington, D. C., still remains untterrified among "the wreck of manners and the crash of words," which has been the condition at the National Capitol during the recent Congressional Sessions. He says that "no matter how much music Congress makes, demijohn will beat it." He is probably correct.

The W. L. Hayden Co.'s list of new music is well up to the usual high standard of this well-known house and no one need fear making a mistake by ordering any of their publications. They never have any but good music and therefore cannot offer any other kind.

Alfred Chenet & Co., Boston, presents an unusually excellent array of novelties, even for this firm, which has always been so noted for the excellence of their music. They offer several new compositions for guitar which lovers of that instrument will do well to secure.

Geo. H. Bowers of Chicago, that prince of good humor and perpetual fountain of

fun, announces to everybody that he is prepared, for a consideration, of course, to write and arrange songs of all kinds. And he can do it "to the Queen's taste."

F. H. Griffith & Co., Philadelphia, advertise an article that will make pegs and bridges stick to their proper places. It will make a preacher "stick to his text," a loafer stick to his business, or a liar stick to the truth. Try a box and see. They also advertise strings and other musical merchandise.

Stephen Shepard, Paterson, N. J., is out with his announcement of "Progressive Studies for the Banjo," a work whose merits have been duly certified to, not only by themselves, but by many others, teachers and pupils, who have given them a trial. These "Studies" have given great satisfaction after fair trial. They also announce a goodly array of new music for banjo, guitar and mandolin.

Strebe Bros., New York, have a good list of compositions for banjo and guitar, which they offer at very low prices. Banjo and guitar teachers all know the value of their catalogue and make frequent calls upon it.

Myra Marie Cobb must be an ever-flowing fountain of melody, and an ever-busy laborer in the fields of music. Her constant announcement of "New Music" keeps one on the *qui vive* to keep pace with her ever increasing catalogue. Miss Cobb is a marvel.

Since Gad Robinson disposed of his banjo interests, he has found much more time to devote to composition and he has judiciously availed himself of his opportunities. This is amply proved by the frequent announcement of some novelty from his fertile brain, and one need have no doubt of its quality, for Robinson's compositions are all good.

E. G. Harbaugh, Washington, D. C., offers a most tempting array of compositions for banjo, mandolin and guitar, many of them being arranged with piano accompaniment. In view of the constantly increasing demand for compositions of this class, who will dare say the banjo is not a drawing-room instrument?

Legg Bros., Kansas City, Mo., have among other excellent things, "The Barlow Melody," which includes such standard selections as Lange's "Flower Song," Rubenstein's "Medley in F," Archer's "Alice," and other equally good things. Their list is always a good one.

E. M. Hall tells of the excellence of his "New Banjo Method," and no one will question the statement in the least. Our friend Hall is a splendid performer, an excellent teacher and an unequalled composer. Hence no one need hesitate to secure any work which bears his name.

PARIS IN LONDON.

WALTZ.

By IVAN RANGE.

Arr. by G. L. LANSING.

Alla marcia.

MANDOLIN.

GUITAR.

f

ff

ritard.

p

f

lunga pausa.

p. dolce.

f

p

rit.

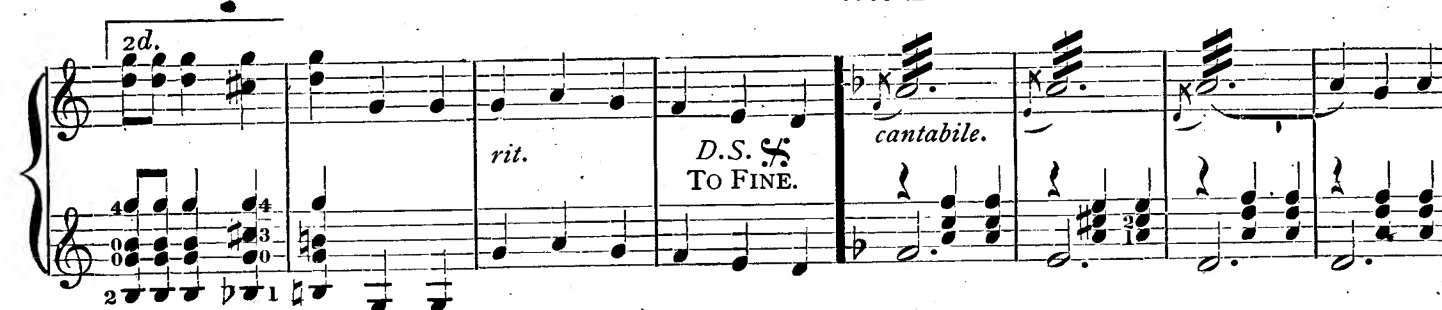
p

ff

The musical score is written for Mandolin and Guitar. It begins with the tempo marking 'Alla marcia.' in 3/4 time. The Mandolin part is in the treble clef, and the Guitar part is in the bass clef. The score is divided into five systems. The first system shows the initial chords and a forte (f) dynamic. The second system continues with a fortissimo (ff) dynamic and a ritardando (ritard.) marking. The third system features a piano (p) dynamic, a forte (f) dynamic, a 'lunga pausa.' (long pause) section, and a 'p. dolce.' (piano dolce) section. The fourth system continues with piano (p) and forte (f) dynamics. The fifth system concludes with a ritardando (rit.) marking, piano (p) dynamics, and a final fortissimo (ff) chord.



No. 2.



1st. 2d.

f *stacc.* *cres.*

1st.

2d. *mf*

p *amoroso.*

1st. 2d.

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Arr. by G. L. LANSING.

1st BANJO
or SOLO.

Tune 4th to B.

2d BANJO.

Tune 4th to A.

ff *pp*

cres. *f* *2 B.*

1st. 2d.

p *f* *sf* *mf*

7 P. 4 5 P.

3

5 P. 4

1ST & 2ND. Last time only.

FINE.

p *dolce.*

1ST.

2ND.

f

2 P. 1 P.

D.C.

AGRIFOGLIO.

WALTZ.

Arr. by R. D. CRANDALL.

INTRODUCTION.

MANDOLIN.

GUITAR.

First system of musical notation, measures 1-4. The music is in treble and bass staves, key of D major (two sharps). The melody in the treble staff features eighth-note patterns with accents. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 5-8. The melody continues with eighth-note patterns and accents. The bass staff accompaniment consists of chords and single notes.

Third system of musical notation, measures 9-12. Measures 9-10 are marked "1st." and "2d." above the treble staff. Measure 11 is marked "TRIO." above the treble staff. The tempo is marked "Waltz. D.C." and the dynamics are "pp". The melody in the treble staff includes a triplet in measure 11. The bass staff accompaniment features chords and single notes.

Fourth system of musical notation, measures 13-16. The melody in the treble staff begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The bass staff accompaniment consists of chords and single notes.

Fifth system of musical notation, measures 17-20. The melody in the treble staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The bass staff accompaniment consists of chords and single notes. The system concludes with a double bar line.

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